## THE TRAGEDY OF PASSION.

Scenes and Sensations from the Latest Production at the Broadway Theatre.

"GUIDO FERRANTI!

A Striking Play of Love, Revenge and Hate, by an Apostle of Æstheticism.

OSCAR WILDE IN EARNEST.

Plot and Poem-Shakespearian Suggestions-An Inconsistent Lover-Duke and Duchess-Lawrence Barrett as Guido-Miss Gale's Lost Chance-"The Nominee" at the Bijou - "A Straight Tip" at the Park-Etceteras

Mr. Oscar Wilde, the author of the tragedy of "Guido Ferranti," now running at the Broadway, may thank himself for the unflattering opinion of him held on this side the Atlantic.

It pleased him for some years to act the jester. He donned the motley and he shook his bells, And people took him at his own cheap estimate. They smiled or scoffed. What wonder, then, if, as they looked back to

his æsthetic freaks, some failed to see the real and serious merit of his play last week? So widespread was the disrespect his name awoke

that Mr. Barrett kept it off his playbills. Nor was it till the public had approved the play that he made known its author. We have been told, and the internal evidence ap-

pears to prove, that "The Duckess of Padua" (as Guido Ferranti" was first called) was an early effort. It bears the mark of youthful power and honesty. It has a youthful warmth and youthful passion. It needed youthful actors to interpret it. And it appeals to youthful audiences. The talent it reveals is immature and wild and

imitative, like that of a well read and gifted student. The fire which burns in every act is fierce, but like the hero's it is fickle and unsteady; it burns and it devours.

I have read more than one queer comment on this "Guido Ferranti." Some kind-more cruel. The queerest view, I think, so far expressed in print is that which damns it because-it is "so gloomy." I never knew before that when a man wrote tragedies he was expected to make them light and

But it would seem I had a wrong idea of tragedy. It should be farcical, not sorrowful. Poor Shakespeare blundered when he killed his Hamlet. Romeo should have lived on with Juliet. Macbeth should have turned monk and saved his soul.

Well, if Mr. Wilde has erred he has erred well and in good company. He did not dream that people clamored for farce-tragedy.

His Guido and his Beatrice are not humorous. They are passionate and tragic. They die, in the last act, as Romeo died and Juliet. The play, alas! is very, very gloomy. It is also very strong.

The author is less happy in depicting character than in devising striking scenes and moving climaxes. The merit of the play is first dramatic and oaly next is it postical or psychological.

The here is an inconsistent soul. So, you may say, is Hamlet. Yes, but Hamlet explains his in-consistency and Guido does not. He loves, he hates, he dares, he fears, he sins and he repents, as the wind blows, nor can we tell why he is

Beatrice, his mistress, is more constant and intelligible. She has good grounds for loving and then hating, and when she loves again she has a roules loves again she r the love of a fond woman scorned and slighted.

The play, as it stood when Mr. Wilde evolved it, was longer and more complex than the Barrett ver sion. It was cut freely and on the whole judiclously to suit the stage. As it now stands it is a splendid and effective play, marred by some bombast and some plagiarisms, but saved by its intrinsic force and interest, and needing only better act ing than Miss Gale's and Mr. Barrett's to make it a

The plot is laid in Padua. The time-the sixteenth century. The scenes at the Broadway are less Paduan than Venetlan, and the costumes are of

Guido Ferranti mourns his father.

—the son of that great Duke Lorenze, Whose banner waved on many a well fought field Against the Saracens. \* \* \*

In the first act he hears the story of his father's death from Moranzone, his mentor, and vows revenge on his assassin, the Paduan Duke. 'Till my dear father's murder," he cries, "in

blood I have avenged, I do forswear the noble ties of honorable friendship, affection's bonds and loyal gratitude, all love of women and the barren thing which men call beauty-As he utters the words a procession issues from

A proud and lovely woman draws near him and his oath dies on his lips. "Oh, who is that?" sighs Guido. A citizen re-

it is a case of mutual love at first sight, like Romeo's and Juliet's. But the curtain drops and it is not till the next act that we hear more.

The second act, which takes us to the court, shows us the Duke, a dour and despicable tyrant, as tigerish as Louis the Eleventh, as lustful as our old friend "bluff King Hal." The Duke commands his troops to quell a riot,

His Duchess interieres to save the people. Her ford and master sneers and onda by threats. He bids the Duchess not to leave the palace and when she ventures a, "Sir, by what right-?" he answers :-Madam, mg second Duchess Asked the same question once. Her menument

Lies in the Chapel of Eartholomew ought in red marble, very beautiful. " . . Aud leaves her. As she is deep in prayer before the Virgin, Guido

enters and his love finds words. o dear Saint If I have been too daring pardon me

Thy beauty sets my eager blood affame.
Oh, let my reverent lip touch thy white hand,
For there is nothing that I would not do To gain aby love! THE DUCHESS.

Love me so much as now you say you do? Ask of the seabird if it loves the sea, Ask of the roses if they love the rain, Ask of the little lark, that will not sing Till daybroak, if it loves to see the day; And you these are but empty images. Mere shadows of my love, which is a fire So great that all the waters of the main Cannot avail to quench it.

Oh tell me, may I stay or must I go. I would not have you either stay or go, For, if you stay, you steal my love from me.

And, if you go, you take my love away. \* \* \* Guido, though all the morning stars could sing.
They could not tell the measure of my love. The poetry may not be of the highest, but it is modern dramstists have learned. Unbappily, or happily, hardly have Beatrice and Guido pledged their faith when the hero exclaims:-There lies a barrier between us two

We dare not pass.

And though the Duchess awears that she will follow him the wide world over, recalling the mission he set himself, he turns away and leaves her to despair and loneliness.

This is but the first of Guido's inconsistencies. In the third act he acts more strangely still. We find him in the middle of the night stealing into the Duke's rooms intent on vengeance. But, at the very moment when he seems resolved, his conscience pricks him, he repents, and when his evil genius, Moranzone, follows him and bids him slay his father's sleeping murderer he answers,

"No. I will not kill him."
"Why, what is life?" scoffs Moranzone. "I do not know, my lord," says Guido. "I did

not give it and I dare not take it."

He will forgive the Duke, but he will teach him lesson. To show him what a fate his crime deserves, he will lay his dagger on the tyrant's breast. As he ascends the steps that lead to the Duke's bed the curtains part and Beatrice steals out, white, stern and dreadful. (She should be all this, but she is not at the Broadway.)

Which brings us to one of the most striking scenes in the tragedy, a scene which, though of course it recalls "Macbeth," last Monday moved the house to something very like enthusiasm.

THE DUCHESS. Guide, what do you here so late? O white and spetless angel of my life, Sure thou hast come from heaven with a massage, That mercy is more noble than revenge?

Ay! I do pray for mercy earnestly. O father, now I know I do your bidding. For hand in hand with Mercy, like a god, Has Love come forth to meet me on the way.

I felt you would come back to me again, Although you left me very cruelly. Let us get horses, I must post to Venice; They will not think of looking for me there.

Love, I will follow you across the world. But are you sure you love me?

Never so much as now. Could nothing ever change you :

The shipman's needle is not set more sure Than I am to the lodestone of your love. THE DUCKESS. There is no barrier between us now?

None, love, nor ever shall be. THE DUCHESS.
I have seen to that!

I will return within a moment's space, But first I must repair to the Duke's chamber And leave this letter and this dagger there, That when he wakes \* \* \*

When who wakes! Why, the Duke. THE DUCKESS. He will not wake again.

What, is he dand? I have just killed him!

Now, as Guido himself was meditating murder just before, one scarcely expects him to be very hard on Beatrice. But he starts back from her in horror and plays the Pharisee. His mistress, an embodiment of whole souled passion, pleads in

He was asleep. Come closer, love, and I will tell you all.

Kiss me upon the month and I will tell you.

You will not kiss me now? Well, you will hise me When I have told you how I killed the Duke.
After you left me with such bitter words
I had resolved to kill myself to-night. About an hour age I waked from sleep And took my dagger from beneath my pillew. And drew it from the sheath and felt the edge. And thought of you, and how I laved you, Guido, And turned to fall upon it, whou I marked The old man sleeping, full of yours and sin. Suddenly, like a flame, there flashed across me This is the barrier Guido apoka of I hardly know what happened.

But a steaming mist of blood rose up between us two, and then the air rained blood, and then he grouned, And then he groated no more! Oh, horrible! Enough, enough

Will you not kiss me now? We do or suffer anything.

THE DUCKESS.

Is not the barrier broken down between us!

troops. She points to Guido. "That is the man who killed my lord!" she cries,

It may seem wicked, but I think' there is no doubt that most of us were rather glad than sorry at the mishap of the hero. We had begun to see that he was not herolc. Indeed, we saw he had a touch of the cad in him.

and Guido is arrested.

Our sympathy goes back to him, however, in the

He is brought before the Paduan Court of Justice and tried for murder. The Duchess watches the proceedings from her throne. She dreads lest Guido should denounce her and tries to get him silenced and condemned offhand.

THE DUCKEST.
This is no common murderer. Lord Justice, But a great outlaw Taken in open arms against the State.
For he who slays the man who rules a State Slavs the State also, widows every wife, And makes each child an orphan.
Then straightway pack him to that narrow house Where no voice is, but with a little dust

Death filleth up the tying mouths of men! (To Guido.)
This time, fair sir, I think the turn is mine. This time, fair sir, I think the turn is mine.

But the law is clear. The prisoner may defend himself. The flerce invective of the Duchees is in vain \*\* \* and after one of the most moving and dramatic episodes in the play Guido is given leave to speak.

What will he say?

He hints at first at his own innocence. He asks. himself. The flerce invective of the Duchess is in vain \* \* \* and after one of the most moving and dramatic episodes in the play Guido is given leave to speak.

She goes. But she returns with an escort of should be played with an intensity and truth of which Miss Gale is quite incapable.

> I must content myself with a brief mention of the other plays produced last week. Among them was a smart but very vulgar farce, "The Nominee," adapted from "Le Député de Bom-

bignac"-a comedy-by Messrs. Leander Richardson and Yardley. It was received at the Bijou with much favor. It suits the house.

"A Straight Tip" is another and a wilder farce, or rather farce comedy, which has been stamped with the stamp of approval at the Park Theatre. Besides these efforts we have had a new ballet

more Bavarian plays at the Amberg Theatre. The Munich actors scored in both these last, The plays were "Der Protzenbauer" and "'S

"MR. POTTER OF TEXAS."

MR. GUNTER'S PLAY WHICH IS TO BE PRE-SENTED AT THE STAR THEATRE BY MR. SANGER. Mr. A. C. Gunter's play, "Mr. Potter of Texas," which is said to have been written some time previous to the novel of the same name, will be produced at the Star Theatre to-morrow night by Mr.



HOME AGAIN-"THE NOMINEE" AT THE BIJOU.

"Is there no other neck in court than mine?" and watches how the words affect the Duchess. But he is not the cur we thought him. He spares his mistress and, taking the whole guilt upon himself,

I killed the Duke Now, my Lord Justice, if I may crave a boon,

Suffer me not to see another sun Light up the misery of this loathsome world. His boon is granted, and, as the Duckess totters forward and falls senseless, the guards remove

Last scene of all in this eventful tracedy. Guido is in prison. His hour is near, but he alceps. A cup of poison stands upon a table. He has been granted the alternative of suicide.

The hells are tolling and the headsman waits, when the Duchess, disguised, enters the prison. She comes to save him. But feeling that her crime has been too deep for

pardon, she drinks the poison ere she wakes her over and tells him of her plan for his escape. He listens and refuses to avert his doom. This is heroic, but it strikes one as foolish.

"What!" he cries. "Am I fallen so low, that I may not have leave to die for you?"

are transferred to the Hotel des Baives-Boulogne in the third act, where Brackett, the Scotland Yard defective, is ordered to arrest the Texas desperado, Mr. Potter, Lady Annerly's apartments in the same lebtel are the scene of the fourth act, in the fifth act Lady Annerly admits to Charlie Errol the crime caused by her jealousy and love for him, and Mr. Potter brings down the curtain by making known the woman's perfide.

Miss Minnie Scigman will be Lady Annerly; Mr. Henry Holland, Baron Lincoln; Mr. Louis Massen, Charlie Errol, and Mr. Hugo Toland, Henorable Teddy Lincoln. The remainder of the company will include Miss Elsine Ellison, Mr. Sidney Drow. Miss May Haines and Mr. King Headley.

THE MADISON SQUARE'S NEW PLAY. THE STORY OF LOVE AND DEVOTION WHICH WILL BE TOLD IN "SUNLIGHT AND SHADOW." Mr. A. M. Palmer's company will return to the Madison Square Theatre on Tuesday, when Mr. R. C. Carton's three act play will be given its first production in this country. This play is in three

acts, and tells a somewhat tender and pathetic A physician has two daughters, one a frivolous girl and the other a serious minded woman. In the family is a cripple who is looked upon as a brother, but who has more than a brotherly love

brother, but who has more than a brotherly love for the elder sister. A man named Denzil visits the family and falls in love with the elder girl. This man in a moment of remorse tells the girl's father of a marriage he contracted while abroad and which hear of it.

Guilty: Let those
Who bave not walked as we have done, In the red fire of passion, whose lives

As they are about to be married the cripple learns of the death of Denzil, which she finding the telegram he rhand skie her to much, however, to decoive her, and placing the telegram her hand skie her to get him her hand skie her, and placing the telegram her hand skie her toget him and to be happy with Denzil, which she finding the telegram her hand skie finding the her troubles to the same the her to the her time the cripple and her troubles to the same time as the telegram her hand skie finding the telegram her hand skie finding the telegram her hand skie finding the her troubles to the sa

WILLARD IN A DUAL PART. MR. LAWRENCE HATTON'S NEW PLAY, 'JOHN NEEDHAM'S DOUBLE," AND THE STORY IT WILL UNFOLD.

Mr. Palmer will present Mr. Willard in Mr. Law rence Hatton's drama, "John Needham's Double," at Palmer's Theatre on Wednesday night for the first time.

This play, Mr. Hatton says, is not a mere dramatization of his book of the same name, and was written with a view to its being produced by either

written with a view to its being produced by either Mr. Irving or Mr. Willard. The first act of the play takes place in England and the last in Kentucky. The motive of the play is furnished by John Needham, who uses his position as Lord of the Trassury for stock jobbing purposes. The premier learns of his doings and asks him to resign. One day a body is found resembling Needham's and it is immediately given out that the financier has committed suicide.

The reasons for his suicide are discussed and considered sufficient to account for his death. A portion of the play is said to be based on fact.

Mr. Willard will play the dual part of John Norbury and John Needham, being in the early portion of the play a polished country gentleman and in the latter a cool. calculating swindler. Mr. E. W. Gardiner will be Richard Woodville: Mr. Royce Carleton, Mr. Grant; Mr. Charles Harbury, Mr. Herace West; Mr. Burr Mofintesh Colonel Bocker, of Kentucky; Miss Bessie Halton, Percy Tallant; Miss Marie Burroughs, Kate Norbury, and Miss Katherine Rogars, Mrs. Needham.

The theatre will be closed on Tuesday night for a dress rehearant of the play.

AROUND THE PLAYHOUSES. WHAT THE DIFFERENT MAVAGERS HAVE TO PRESENT THE THEATREGOING PUBLIC.

Barry and Fay, the Irish comodians, will probably be use in a new comody next season called "A Scandal in igh Life." Righ Life.

Miss Judith Beroide has rejurned to the cast of "Blue Jeans" at the conficentle Street Thanke, she having receivered from her attack of hourseness.

Nr. Hansfeld will prosent "Bear Brimmel" at the Harlem Obers tionee this week. The play will be given with the same settings soon as the Carden Treatre.

A sequentional play, called the "Blacksmith's Yow," will be given this week on the stage of the Palace Musseum in addition to the susual variety entertainment.

"A Dark Secret" will come from the Grand Opera "A Dark Secret" will come from the Grand Opera muse to H. R. Jacobs' Thearre to merrow night, were will be given with its tank, steam launches and other

it will be given with its tank, steam launches and other features.

There will be an entirely new programme of attractions on the stage at Worth's Managem townerce. Miles Charcot, the hypnetisi, is to continue ber exhibitions another week.

Mr. Mark Murphy, the Irish comedian, is shortly to begin a starring tour in a piece called "McDawd's Neighbors." Miss Minnic Canningalam and Miss dennie Endy are to be neembers of Mr. Murphy's company.

Arrangements here been made for the presentation of The Henrietta" in London in the spring at the Avenue Theatre. The part of Bertie will be played by an anglish comedian, Mr. Robson not caring is go abroad.

The People's Theatre will have "After Dark" as an attraction this week. In the concert ball scene helly and Sherman and Norrisay will appear in their specialises. The company is headed by Mr. Edmund Collier.

A band of Sioux Indians will give their war dances at

"'Dresden China") at the Opera House and two

NOTES OF MUSIC.

(Monday) evening, February 2.

Mr. Walter Damrosch will give his lecture recital on the second act of "Die Meistarsinger." in the Berkeley Lyceum, to morrow atternous, at three o'clock.

A lecture will be given by Mr. Emile tisyon, in Steinway Hall, on Friday atternoon, February 8, upon the Cieve method of teaching sight reading theory and harmony.

The programme of the fourth Philharmonic concert embraces the new overture to Shakospeare's "antony said Cleopatra" by Rubinstein Schwers' Uninished Symphony in B minor, Schumann of Symphony in B mi

sliminary public relies as on the attention of the ricos day.

I. de Pachwarn, in deference to a number of inquiries of requests, has arranged a supplementary Copin relation to the given at thickering itself on next Saturday attaons, February 7. The programme has been selected to meet the wishes of size public, and will include a Folonaise Fantasic, horromptu (pous 26): Ballado 183 71; 1800 Nocturnes (opus 37, No. 2, and opus 27, 2, 2. Fantasic impremptu (opus 48), No. 30; four udes (opus 26, No. 12, 3, 6 and 9): Borcenso, Valso usa 64, No. 2), and fornation of the folonaise Fantasic impremptu (opus 90, No. 3); four udes (opus 26, No. 12, 3, 6 and 9): Borcenso, Valso usa 64, No. 2), and fornation for the foliation of the foliat

"Poor Jorathan," at the Casine, is to be visited by a number of military gentlemen on Wednesday evening of this week. All the boxes and many of the seals in the orders have been reserved for them. Among those expected, each with the members of his staff are violent. Camp. Twenty second regiment Colonel Furtheless. Twenty third regiment: Colonel Scott, Digith regiment: Colonel Scott, Digith regiment; Colonel Scott, Digith regiment; Colonel Scott, Digith regiment; Colonel Scott, Digith regiment; Cantal Wendel, Piert hattery: Captain William to Cantal Wendel, Piert hattery: Captain Wendel, Piert hattery Captain will son, become bastery; officers of From A cavalry, Twenth regiment; Captain wendel. Piert hattery captain will regiment; deventh regiment wateraus, members of the investment of the cavalry.

probable that both comedians will be seen in "Dombey Old Guard, General Sickles and General W. T. Sherman and Son" and "The Cricket on the Hearth" during their Mr. Rudolph Aronson has secured the sarvices of a "gov

CHAT IN THE CHOIR LOFT. It is nearing the enason when the music committees have their annual scauces with applicants for positions No more ridiculous practice was ever fellowed in a

sane community.

You have nover been to a "trial?" Let me describe one.

CLUB GOSSIP.

For several weeks past club men have been asking one another "Why was Seward Wobb blackballed at the

Union Club?" Those who have facilities for forming a shrowd judgment on the matter say that Mr. Webb fell under the ban through the antagonism of two very preminent members of the club. They, it seems, were good baters and treasured up their gradge until an epportunity for satisfying it turned up. A couple of letters stremuously objecting to the election of Mr. Webb were it is said, sent to the Governing Committee, and these latters through the weight of the signatures appended to these proved unsurmountable stumbling blocks in Mr. Webb's

Mr. Prederick Kepuel will give a talk on "Famous Etchings" before the Groller Club next Wednesday even-ing, the locture serving to introduce an exhibition of rare eschings which will be given at the club from the bili to the lith inst, inclusive. The several exhibitions which have been given at the Groller Club this season have all proved very successful, but it is probable that the coming one will even exceed its predecessors in popu-

The New York Club, although the second oldest club in of the old men who have been its members for many In the Masonic Tempte, Twenty-third street and areans, will be reasoned this evening. Miss annie class did helic Cooley, sourant; Miss Laura Phelps, Violiniste; Mr. Charles J. Rutler, tempt, Ar. Harry Nichols, recitationist, and Mr. Will-Crey and Professor Louis Berge, organists, are recorded and Professor Louis Berge, organists, are recorded and Miss of Professor Louis Berge, organists, are recorded and the control of the most tastefully decorated of the many intention and Professor Louis Berge, organists, are recorded and the control of the most tastefully decorated of the many intention and Professor Louis Berge, organists, are Mr. William A. Corey's popular Sunday evening con-certs in the Masonic Tempte, Iwenty-third arrest and more liberal and more classics, and it is predicted.

> E. A. Dithmar, Julian Halph, Daniel F. Kellogg, C. J. Taylor and Kemper Becock. The committee has not yet announced the result of its deliberation, but it is more than probable that Richard Watson Gilder, Gilder has repeatedly and distinctly announced that he was not a caudidate and would not accept a renomination, but the club wants him and most likely it will get

> The officers of the Tariff Reform Committee of the Reform Club, are talking of concelldating the various branches and bureaus of the committee at an office to De established somewhere up town. At it is, the sup-committees of the Tariff Reform Committee have separate headquarters, and in the opinion of some of the mag-nates of the committee a consolidation and concentraion of the work is desirable.

> There has been a good deal of growling at the South-ern Society over the newspaper talk about the status of the Southern Assembly ball recently given at Sherry's under the management of several gentlemen prominently identified with the Southern Society. As was announced in this column several weeks ago, the ball was in no sense a Southern Society affair, although its promoters and managers happened to be members of the society. Some careless talking member of the society conveyed the impression to a newspaper man, however, that it was the society which was to give the ball and not some of the society's members. This statement—or rather missiate-ment—was copied and re-copied all over the country, and hence the growt. Many members of the society who were not posted gave credence to the misstatement and made application in person or by letter to the six officers or steward of the club for tickets, in some cases indigaffair, and no little trouble in the way of necessary ex plauation, &c., was thus esused.

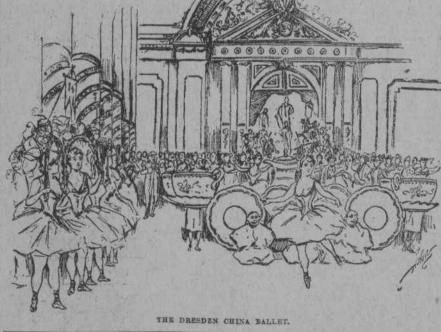
There are two club dinners booked for the coming week at Deimonico's. The Seawanhaka Corinthian Yacht Club members will have theirs next Tuesday evening, and the sens of Ohio who make up the Ohio Society will dise next Friday evening. A big attendance at both gastronomic events is stready assured

It is not by any means without the realm of the pessibili ties and scarcely beyond the range of the probabilities that the Union League Club will actually raise the limit



JANUARY

PEBRUARY. THE WAY SOME PEOPLE SWEAR OFF. That it should come to this! But two months dead-nay, not so much; not two. Within a month-



What would you morat Come. It is almost morning. O damued saint! O angel fresh from hell! What bloody devil tempted thee.

To kill the husband, murder love, and in its place

Whose very breath breeds pestilence and plague And strangles love: THE DUCHESS. I did it all for you.

I would not have had you do it had you willed. For I would keep you without blot or stain. Ob, he kind to me, al did it all for you.

lo set a horrible and bloodstained thing.

No! Do not touch me. Between us lies a thin red stream of blood. I dare not kiss across it. When you stabled him You stabbed Love with a sharp knife to the hears.

Rather than this I had died a thousand deaths.

THE DUCLESS

I, having done it, died a thousand deaths. It is not death but life that you should fear. Then stay we new! I have spilt blood to night; You shall spill more; so we go hand in hand, To heaven or to bell. \* \* \*

I pray you, let me see your face no more. Fat oveness.
Better for me I had not seen your face. I see when men love women. They give them but a little of their lives: But women, when they love, give everythin g.

O Guido, Guido, O Guido, Guipo,
Drive me not to some desperate resolve.
Women grow mad when they are treated thus!
GUIDO,

Octry may not be of the nigness, but it is
It is the language of passion, which so few Back to your dead: The worm will turn, and Beatrice is no worm. Cast stones against you. \* \* You are my lady, and you are my love!

her. \* \* \* There shall be no more barriers between tham. = = \* As the bell ceases tolling and the guards apbroach he stabs himself. And when they come to

It would be comforting to feel that the artistic

I wish I could say it was excellent. But it was quite the reverse.

Mr. Barrett is thoroughly in earnest. He does his best. But he fights in vain against his age and training. His Guido has no youth, no fire, no warmth. His acting is mechanical and stilted. His elecution pains one.

the Duchess, is less in earnest. She has no strength and she is very artificial. Lastly and chiefly, she is nervous or flippant-sometimes both. This "Guido Ferranti" might have made her. It is essentially a woman's tragedy. But the Duchess season at the Garden Theatre on October 5, it is gaile

Are dull and coloriess—let those who have not loved

Worshipping thee, I seem to be a god.

And, though they give my body to the block, Yat is my love eternal! This is true poetry. While they stand gazing in each other's eyes the poison works, and Beatrice sinks back in the last

Then Guido clasps her to his arms and kisses bear him off he dies.

success of the tragedy will be confirmed by its material prosperity. Perhaps it will and that it deserves to be I have no doubt. In forecasting these things, however, we must count with public taste, which has not lately been in touch with tragedy. And further we must think of the interpretation of the play by Mr. Barrett and his fol-

Miss Gale, on whom develves the trying part of